XI 1

NEWSLETTER

NOVEMBER 1968

Sacred Dance Guild

a corporation with
international membership
devoted to
sacred dance in worship

NOTE!

YOUR ATTENTION IS CALLED TO THE FOLLOWING ITEMS OF SPECIAL INTEREST OR IMPORTANCE IN THIS ISSUE OF THE S.D.G. NEWSLETTER.

ADVANCE INFO ON FEBRUARY WORKSHOP . . . . . page 6

SOME THOUGHTS ON COSTUMING FOR SACRED DANCE . . . . . page 7

DANCE AT THE A.G.O. CONVENTION, W.L.S.M. WORKSHOP . . . page 8

UP-TO-DATE S.D.G. MEMBERSHIP LIST . . . . . page 15 ff.

FROM THE EDITOR'S DESK . . . . . .

For the past four issues of this Newsletter, this has been the designated space for "Presidential Patter", the column in which S.D.G. President Pat Sonen communicates her thoughts, hopes and plans for the Guild to all of us. Pat's energies these past few months have, of necessity, been focused in other directions due to the sudden and untimely death of her husband, the Rev. Robert Sonen, only a few days prior to the June Institute. Our heartfelt sympathy, our prayers and loving concern have been with Pat during these difficult weeks.

Robert Sonen made valuable and significant contributions to the Sacred Dance Guild, in an immediate way through participation in panel discussions and as speaker at various workshops and June Institutes, and in a secondary sense as an adviser and sounding board for Pat. Those of us here in the greater New York City area particularly will miss his presence and support.

Beyond saying these things, perhaps there is more yet to be said. Death has been very much with us these past few months, and various clippings have found their way into my "Newsletter-Fall '68" file since last May's edition which touch the lives of us all to a greater or lesser degree. Shortly before the sad news of Bob Sonen's death reached us all, the entire nation was shocked once more by the brutal assassination of a public figure, Senator Robert Kennedy. As we moved into summer the brightness of our days was once more diminished by the loss of Ruth St. Denis, a towering figure in the world of dance, a grand lady who has been a very special light for those of us in the world of sacred dance. As the clippings gathered in my file, and as I contemplated the meaning of these three lives for us as dancers, several passages from the clippings ran through my thoughts over and over again -- I would share them with you now for whatever meaning you as a dancer, as a citizen, as a human being, may find in them. It seems to me that they say something to us as dancers, in a special way, about life and death, freedom and responsibility. I think Bob Sonen would have found meaning in them.

Lydia Joel of DANCE Magazine wrote in the July issue, "Although basically non-political, those of us who are dance-oriented are very deeply affected by the tensions of our times. Is it naive to suggest that one of the paths to solving bigotry is through the arts? Is it unrealistic to point out that every human being has a body and that through the body's education in the art of dance comes a sense of self-awareness, a self-identification that is the very opposite of the gnawing insecurity that covers itself with the scales of hate? . . . What is the struggle for freedom? Is

FROM THE EDITOR'S DESK (continued)

it the freedom to hate? The freedom to kill? Or is it not, as Albert Schweitzer has said, 'the freedom to serve.' By serving the arts we serve each man's uniqueness and each man's link to another in human experience. This nation has never had more need to be aware of both."

And of the death of Miss Ruth, Martha Graham wrote in the New York Times of August 4th, "It is difficult to speak about anyone so essentially living and eternal as Ruth St. Denis, who is now considered to be dead. We had best do with the glory of her personal integrity to dance, as she saw it. Also her lovely humor, her vanity, her attitude to dance as an almost religious medium and the influence of her magic as a force in dance on all the lives she has touched. The stage was, for her, the ritual of the world. That divine area was her church. . . . . All that I can say is that all of us - in the Eastern sense - 'touch her feet'."

Last, the words of a Christian missionary in Africa, one who obviously writes out of a background not particularly dance-oriented -- even, perhaps, unsympathetic to dance. Yet her words touched me more deeply than the others, perhaps because they emerged from feelings of deep despair and frustration, for this missionary is a nurse-midwife who had been unable to save the life of a young mother brought too late for medical aid to be of any use. She writes, "In the village, I heard the Lukumbi playing and, as always by the magnet of music, I went to watch. I looked over a hedge into a yard where several men and women were dancing to the rhythm of the wedge-shaped drum. Some were clowning drunkenly around, children were laughing and playing. 'What are they celebrating?' I asked a young teacher who was standing near. 'It is the funeral for the woman who died,' he said. 'Those are her brothers and sisters who are dancing.' I stared through the clouds of dust stirred up by the dancers' feet, trying to pierce the layers of culture and custom that separated the grieving family from me, the midwife who wished also to grieve with them for the unknown mother. I had to peal off the sense of incongruity in the idea of gaiety at a funeral. I had to cut away my distaste for the use of alcohol. I had to look beyond the grime of the clothes and bodies -- the Atetela roll on the ground when they receive news of a death, and refrain from bathing during the period of mourning. I let the drum speak to me and in me, rearranging the rhythms of my Western nervous system. As I let myself be immersed in their beat, the dancing became clear to me as the ritual means by which this group had learned to express the inexpressible, the mercifully preset channels for the emotions, the accepted manner of honoring the dead, as valid as the Indian pyre, or muffled drums and a black horse. The palm wine was revealed as a way to help bear the unbearable, and the dirt spoke symbolically as clearly as words: 'Dust we are and dust we shall become.' Then I understood that this is what men do against the dark."*

-ed.

*Reprinted with permission, "Requiem for An Unknown Mother", World Outlook, August, 1968.

FOLLOWUP ON JUNE INSTITUTE, 1968: There's no substitute for being there -- but for those who could not attend the following reactions and evaluations will be of interest --

Report of the Program Chairman . . . . . Daren Miller

As your new Program Chairman this year it was my privilege to over-see the June Institute. It was indeed a great experience to meet so many of you from different

Followup on June Institute (continued)

parts of the country. The program had been planned by our president, Pat Sonen, but due to the death of her husband she was unable to be with us. Thus what was to be an indoctrination for "yours truly" became my responsibility. So, any shortcomings in the program should be attributed to me and my lack of knowledge for handling the program. However, it was not only my obligation, but it was my privilege to serve our president and the Guild in this capacity. We all regret the death of the Rev. Mr. Robert Sonen, and our prayers have been with Pat Sonen and her family. A brief memorial service was held for Mr. Sonen at the Institute.

As for the program, the majority of our analysis reaction sheets revealed a wonderful response and appreciation for the program and for the place at which it was held. Also, a great appreciation for the training and great efforts given by Art Hall and Noami Aleh-Leaf, was expressed by all. A sincere thank-you to both of them from the Guild and myself.

More than half of those registered had never attended any workshop before. There were 69 registered and, including teachers, etc., there were 75 in attendance. All in all, I personally feel that much was accomplished and above all friendships were formed and reactions such as the following were given -- "great warmth and friendship created", "cannot hate and dance -- love and beauty must be expressed", "brings communication back to human level", "we are co-creators with God", "great acceptance of each other as we are", "artists may be the instruments to save the world", etc. These say much about our purpose, and how well we are accomplishing it.

Your Program Chairman would note some areas wherein we may concentrate our efforts for future workshops. After reviewing the past history of our workshops it is noted that we have always included technique classes or the "basic mechanics" of dance for those that are new and feel they need additional training in technique. But personally I feel we need something additional lest we become all "professional mechanics" and lose the message we want to communicate: (a) we need again something specic for directors as a class; (b) we need the how, why and what for the choosing of numbers to be presented at worship or in concert, in church or school, etc.; (c) we need a special class in what today is being called "sensitivity training"; (d) we need a time in which directors may be questioned about their presentations for our own added development and for new ideas; we also need a time for private critique to be given to the directors; (e) we need to have the opportunity for training in dramatic content to add to the beauty of dance technique and to better communicate what we have to say.

Let us work together toward these goals in our Guild and at home in our local groups and workshops. Your help and advice and your prayers are requested by the Program Chairman.

OBSERVER'S ANALYSIS . . . . . Diana Avery, Director, Sacred Dance Guild of Miami

Classes: Noami Aleh-Leaf gave a good introduction to sacred dance, makes the novice feel comfortable by keeping the initial movements simple. First two-hour session very enthusiastic; besides technique, developed creative movement. Second session concentrated on spatial problems with aisles, square and round chancel areas, stairs, processionals and recessionals. Noami contributed movement from her concert work which gave ideas for more exciting work that can be done in small areas. Participation by students much better in second session. Art Hall began with excellent bar workout which utilized all parts of the body; movement across the floor also very good. Added variety to the program by a different approach in technique. Mr. Hall is a very pleasant and helpful teacher, especially with individual students' problems. Classes were purely technique with no creative emphasis, but his technique

JUNE INSTITUTE FOLLOWUP (continued)

must be learned before employing creative skills.
Dance Assignments: Confusing because everyone wanted to work with both instructors in creating but had to make difficult choice instead. Would suggest that after technique classes with both teachers, it would be an asset to have creative classes with both where we actually work out a number for the Friday morning presentation or for our own group's later use.
Miscellaneous Comments: Would suggest dividing classes according to experience or technical ability to allow instructors to gauge accordingly. Also need one session with everyone together to see progress of other group. NEEDED are two good tape recorders for group presentations! More dance area needed next year. Meals were excellent.

OBSERVER'S ANALYSIS . . . . . Rev. Marvin E. Peterson, Minister of Music (Methodist), Cincinnati, Ohio

All in all I felt the Institute was a very fine one. It was my first Institute and virtually my first experience with sacred dance. I felt most inadequate and clumsy -- but I guess this is to be expected when a minister decides to take up sacred dance! Fortunately my physical fitness program has me in good enough shape that I didn't wear out -- even for Mr. Hall's sessions.

I felt that both dance leaders were very patient and understanding of people who did not catch everything quickly. The emphasis on actually doing the exercises and not just talking about them was good. However, I find that I now have difficulty remembering too many of the warm-ups we did; some mimeographed material might have been helpful at this point.

The informal atmosphere and lack of rigid structure made for a relaxed feeling, but I wonder if a little more structure wouldn't have helped. I felt this in particular when it came to working in groups for the Friday morning presentation. If I hadn't almost pushed my way into a group I wouldn't have been included. It seems to me it would have been better to assign 8 or 10 people to work together -- perhaps even specifying a person to act as a lead person. This would have given people a chance to work with people other than those in their own groups back home. It also seems to me that an assigned piece of music or scripture passage or poem would have been helpful. The group I was in spent an hour listening to tapes trying to find something appropriate. For a limited time situation, it seems not inappropriate to me to make assignments -- and see what people can do with them.

I realize that planning a program like Thursday night is difficult because one never knows how many groups might want to present numbers. But I would like to have seen Mr. Hall and Miss Alch-Leaf included. We had a chance to see them work in classes but never do a really finished performance.

The accomodations at Murray Grove were satisfactory but actual facilities for classes were a bit crowded and limiting. What was done for the morning devotions was helpful and different. Since this is the kind of thing many of us might do in local churches, I would have appreciated a bit more of this. I'm convinced, and will be seeking ways to share my enthusiasm for sacred dance in my church this year.

REGIONAL PUBLICITY PERSONNEL -- EXECUTIVE BOARD MEMBERS -- ATTENTION! ! !
Since this issue of the Newsletter is later than usual, the Winter issue will soon be upon us. Consequently, in place of the usual post card reminders, mark your calendar now. News deadline will be January 10, 1960. Any S.D.G. member not being contacted for news is invited to send information directly to the editor.

ANNOUNCING

the

ANNUAL MID-WINTER WORKSHOP

Friday, February 21st - Saturday, February 22nd, 1969 Plainfield, New Jersey
First United Methodist Church (631 E. Front Street)

AMPLE FREE PARKING ON CHURCH PARKING LOT BEHIND CHURCH. Workshop begins at noon on Friday, ends 3:30 p.m. on Saturday.

REGISTRAR: Mrs. George Fischer, Jr.
United Methodist Church
North Plainfield, N.J.

Telephone: 201-755-2450

TRANSPORTATION: Connections via Garden State Parkway from north or south; also Rte. 22 from Newark, Rte. 28 from Elizabeth, Verrazano Bridge from Long Island to Rte. 439 to Rte. 28.

Somerset Bus Lines direct from Port Authority Terminal in N.Y.C.

Penn. R.R. from N.Y.C. Penn. Station to Elizabeth, change to Jersey Central to Plainfield

ACCOMODATIONS (make your own overnight reservations) :

If you drive your car to Plainfield:
Howard Johnson Motor Lodge, No. Plainfield (201-753-6500)
Single $12.00 up, Double, $16.00 up
Rainbow Motel, 225 U.S. Hgwy. #22, Green Brook (201-968-1400)
Blue Hills Motel, U.S. Hgwy. #22 (North side) (201-968-1400)
Clifton's Guest House, 327 Watchung Ave., No. Plainfield (201-755-2450)

If you do not drive to Plainfield, the following is within walking distance to church:
Park Hotel, 200 W. 7th St. (201-757-0022).
$13.00 Single, $15.00 Double, $22.00 Suite for 4

MARK YOUR CALENDAR NOW! FURTHER INFORMATION TO FOLLOW IN NEXT NEWSLETTER CONCERNING LEADERSHIP, PROGRAM, ETC.

NEED HELP ? ? ? HERE'S WHERE TO GET IT . . .

Sacred Dance Kit: Sacred Dance Guild, Cayuga Trail, Lake Swannanoa, Oakridge, N.J. 07438

Memo to Churches and Clergy: Mrs. Toni Intravaia, 201 Hewitt Dr., Carbondale, Ill. 62901

AN INVITATION IS EXTENDED once again to Dance Choir Directors to submit articles dealing with your views on any and all matters pertaining to sacred dance. These articles would serve as a continuing column in this Newsletter, and be considered as supplements to the "How To Start A Dance Choir" booklet in the SACRED DANCE KIT. Following is one response to this invitation, excerpts from an article by Louise Mattlage, director of the Dancers of Faith, scheduled for future publication.

Standards of Music and Costumes for Sacred Dance (excerpts)

Sacred dance must have the courage to present its visual prayers beautifully costumed. It is fallacy to think that one is praising the Lord and stating the conviction that the body is the temple of the Lord when the dancers are all covered up with shapeless robes, looking like animated pup tents with flapping sleeves and with dreary, tired and absurd little hats on their heads. Dancers are dancers. If singers must so robe themselves because of custom or tradition, let them. But today's innovating and new dancers must be brave and daring and set the highest standards of beauty. They must devise fresh ideas, that are appropriate for the dancer as example for the future of dance choirs. The dancer to dance must be proud of himself. To hide behind billowy yard goods of cumbersome cut and curdled color cannot add dignity to the spiritual message that the dancer has to give with his finely trained instrument, his body.

I know of no less inspiring condition than five (or seven or nine) black robed figures on an altar waving little black flapping arms to dreadful second-rate hymns. Nor do I think the black (or red or yellow) leotard and practice tights is good costuming either. What with the variability of the human body, this garb, fine as it is for rehearsals, offers only distractions to the sensitive observer. Costuming for sacred dance is not the same as theatrical costuming, or ballet, neither is it the same as the choir robe of the singer. The best advice should be pursued and investigated. Simple workable costuming toward making sacred dance more eloquent and meaningful should be tried and tested.

First, last and always the sacred dancer must strive towards that which is great, and have the courage to turn away from the mediocre, the mundane, the ordinary. The highest level of spiritual and artistic achievement is never mimicry, good or bad, nor by contrived originality that is in poor taste. Some dancers in a church in New York City not long ago presented their naked bodies enveloped in cellophane bags to the accompaniment of whirrming vacuum cleaners. This, needless to say, has scarcely added to the dimension of either beauty or faith. When works of art survive, they do so because they are distinctly ahead of what went before in content, depth or breadth of perspective and intensity. Art that lives and breathes speaks clearly of now as it did at the moment of its creation, and as it will into forever. It is great because of its goodness and courage and because it is an outer expression of man's inner and perfect love.

COMMENTS? REACTIONS? Feedback on material included in this column in each issue of the Newsletter is invited -- in fact, urged! Phrase your response in constructive and reasonably literate terms (we'll correct the spelling!) and you may find it included in a future issue. -ed.

FROM THE EXECUTIVE BOARD: Inquiries have been received concerning a Life Membership category within our existing membership system. This will receive consideration if there is sufficient interest. If you are interested in such a category, notify Membership Chairman.

SUMMER, '68 saw sacred dance included in various workshops, conventions, etc. across the country. Following are reports on two events which included sacred dance, the American Guild of Orgahists convention in Denver and a workshop sponsored by the World Library of Sacred Music, held in several major U.S. cities, the particular workshop reported upon being the one held in Grand Rapids, Michigan. Reporter for the latter workshop is our own Virginia Lucke, a veteran in the field, and her report is especially welcomed because it brings us news of Roman Catholic activity in dance. The first report will be of particular interest because it represents the reaction of non-dancers to a sacred dance presentation (and non-dancers, after all, comprise virtually all of those groups for whom we dance). Both the reporter, Audrey Studholme, and her husband are professional church musicians and public school music teachers.

AMERICAN GUILD OF ORGANISTS CONVENTION (Denver, Colorado)

"You mean that you approve of dancing in the church?" a friend recently questioned. Well, "dancing in the church", to me, connotes present-day wiggling, and this would prove very distasteful and sacrilegious. However, dance as an art form definitely has a place in our contemporary world. A Choreographic Cantata that I saw performed July 1st in Denver at a convention of the American Guild of Organists was thrilling. Composed by Normand Lockwood and choreographed by Charlotte Irey of the University of Colorado, it presented choir, dance group, organ and percussion to a large assemply of professional church musicians who were very enthusiastic in their response.

Although the removal of pulpit, chairs, etc., and the effective use of colored lighting, lent a theatrical air to the cantata, it nevertheless remained a religious presentation and experience.

My husband, who is a professional church organist, felt very much as I. Therefore, you have the impression of two church musicians. We would like to encourage the Sacred Dance Guild in their work, and we appreciate the opportunity of telling you how much we enjoyed a recent performance.

-Audrey M. Studholme
Contralto Soloist, Central Presbyterian Church,
Huntington, L.I., New York
Teacher of Elementary Classroom Music, Hauppauge,
L.I., New York

WORLD LIBRARY OF SACRED MUSIC WORKSHOP (Grand Rapids, Michigan)

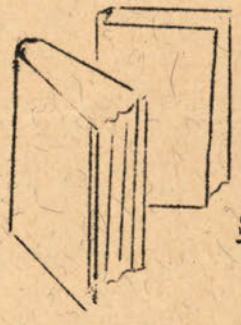
This reporter was able to attend for only a part of the workshop, but the love and enthusiasm in the air was evident as soon as I walked into Wege Auditorium. There must have been at least 150 nuns, priests, choir directors, organists and laymen eager to try everything. Each day had everyone in 1-hour sessions of folk music, choral conducting, organ lecture and demonstration, Father Lucien Deiss teaching his Psalms, and sacred dance. Everyone participated, just as in S.D.G. workshops, except not in leotards and tights. No technical dance exercises were taught, but very good, simple leg swings, ballet positions to show the background of movements, and open, less ballatic arm positions. The sessions were led by Gloria Weyman (an S.D.G. member who teaches in Cincinnati's parochial schools, was formerly with the Ballet Russe de Monte Carlo), who had been asked by Father Deiss to choreograph his Psalms. Mrs. Weyman taught her simple, but very fine, choreography to his "I Want to Sing, I Want to Shout" to the entire group; as she explained, this was only a "starter" to take home and make one's own variations (she demonstrated, as an example, how an open 4th foot position could be modified in at least four more ways).

WORLD LIBRARY OF SACRED MUSIC WORKSHOP (continued)

Mrs. Weyman stressed the importance of feeling what one wants to express in movement and of encouraging anyone really interested in trying to dance, rather than always singling out the best dancers and using only them. Again came the discussion which S.D.G. members always get into -- is it good enough to offer in church -- and the conclusion was reached, which some S.D.G. members share, that if the dancers are doing the very best they can with dedicated spirit, it is an offering to the Lord that should be made. If we are fortunate enough to have some very good dancers, perhaps they could do solo parts occasionally, but group worship is most important. Father Deiss' Psalms have been published, and contain much danceable music; they have also been recorded.

-Virginia Lucke
National Publicity Chairman,
Sacred Dance Guild

NOTE: S.D.G. member Gloria Weyman, and the above workshop, were the subject of an excellent picture article in a recent Roman Catholic publication. See RECOMMENDED READING below for details. Her choreography to Fr. Deiss' Psalms is slated for future publication.



Recommended Reading

THE FOLLOWING BOOKS AND ARTICLES ARE CALLED TO YOUR ATTENTION AS RESOURCE MATERIALS.

SACRED AND PROFANE BEAUTY: THE HOLY IN ART - by Gerardus van der Leeuw, Abingdon Press. Deals with the arts and religion, see especially chapters on movement and dance.

THE USE OF CREATIVE DRAMATIC MOVEMENT TO RESOLVE INTER-GROUP TENSIONS - pamphlet by Margaret Fisk Taylor with filmslip by Pat Sonen. Available in January '69 from Friendship Press, 475 Riverside Dr., New York, N.Y. 10027. Draft of this pamphlet has been read and hailed enthusiastically by several S.D.G. executive board members.

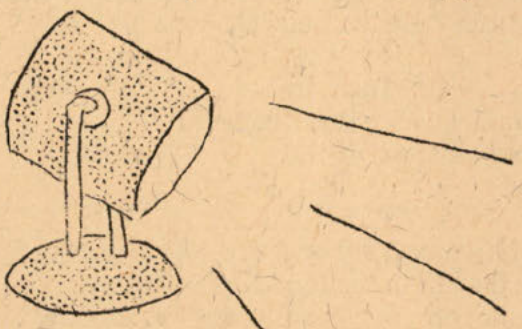
PERSONAL KNOWLEDGE: TOWARDS A POST-CRITICAL PHILOSOPHY (also THE TACIT DIMENSION) - both works by philosopher Michael Polanyi, enthusiastically recommended by new S.D.G. member Doug Adams, who is currently doing research in area of body movement in worship at Pacific School of Religion, Berkeley, California. Polanyi's philosophy emphasizes the importance of bodily involvement. Also recommended are Polanyi-influenced works of poet Elizabeth Sewell, philosophers William H. Poteat and Marjorie Greene.

AN INTRODUCTION TO THE DANCE OF INDIA, CHINA, KOREA AND JAPAN - pamphlet available from The Asia Society (112 E. 64th St., New York, N.Y. 10021), recommended by S.D.G. member Jeanne Carruthers, Secretary for Fine Arts, United Presbyterian Church in the U.S.A. Also recommended, and available from the same source, is excellent 28-minute 16 mm. color film, CHINESE, KOREAN AND JAPANESE DANCE.

RECOMMENDED READING (continued)

"What Better Place", Face to Face (Methodist magazine for senior highs), December, 1968 - by S.D.G. member Judith Bennett.

"Sacred Dance", Saint Anthony's Messenger, September, 1968 - by Karen Wullenweber. Describes World Library of Sacred Music Workshops held in several U.S. cities this past summer, dance sessions led by S.D.G. member Gloria Weyman (see also pp. 8-9 of this Newsletter).



Spotlight ON NEW MEMBERS

The following new members have been welcomed into the Guild since the last Newsletter. Because the entire up-to-date S.D.G. Membership List has been included in this issue, as an experiment, new members' addresses are not listed below. Check the membership list for other sacred dancers in your area.

Adams, Doug
Bachle, Sr. Jean Clare, S.C.L.
Borton, Joan
Bulmer, Sally (Mrs. Francis)
Cafiew, Nancy (Mrs. V. J.)
Downs, Mrs. Scott
DuBois, Marion (Mrs. Thomas)
Elliott, Therese W.
Frey, George
Gerts, Sarah (Mrs. Harry)
Hesselton, Mrs. Clair
Johannes, Phyllis
Jones, Mrs. Wayne F.
Jowett, Mrs. George
Lightfoot, Lila
Lussmyer, Priscilla
McCurdy, Jean (Mrs. Wm.)
Moore, Carolyn J.
Parker, Dorianne (Mrs. Stuart)
Peterson, Marven E. (Rev.)
Pomerantz, Sally (Mrs. Daniel)
Powell, George A. (Rev.)
Rashti, Carolyn (Mrs. Joseph)
Rollins, Johanna L. (Mrs. Michael)
Rowson, Anita (Mrs. Reginald)
Simons, Charles
Stratten, Brent
Weyman, Gloria (Mrs. Edward)
Yoos, Jary

Changes of Address

[redacted]

NEWS

OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience)

-edited by Wendy Hartman

ARKANSAS

The Dance Workshop of the Univ. of Arkansas, under the direction of ELEANOR KING, presented Tom Lebhart's "Sanctus" on several occasions, on campus and touring in Missouri and Arkansas last spring. They also presented the same dance at an August workshop along with the 8th Psalm, taught by MILLIE SLIER of Long Island, N.Y., who was visiting in the area. Her suggestions were adapted by the group, using tambourines to support voices.

CALIFORNIA

PHYLLIS JOHANNES (Hermosa Beach), rejoins the Guild after four years abroad, where she taught sacred dance to village women in East Pakistan. She now works with S.D.G. member ELYSE ROBERT, as well as with a group of her own.

The Sacred Dance Choir of First United Methodist Church (Riverside), directed by HAZEL DENNING, with the assistance of ELAINE GOODPASTER, is planning three Christmas programs; the group presented eight programs last spring.

ALICE KAHL of Elyse Robert's group, reports dancing a group of dances during a regular morning worship service in Los Angeles' All Peoples Christian Church in May. Included were "The Great Invocation", "Have Thine Own Way, Lord", "I Believe" and "The Lord's Prayer".

ELYSE ROBERT's Rhythmic Choir danced at the Etell Theater in Los Angeles in May and in Compton in June, presenting a service with "Unification of East and West" as its theme. Included was Hovahness' "Arevakal". One group of dancers represented the East, with the lotus bud and flower as its symbol, the other side representing the West with the star of Bethlehem as its symbol. The exchanging of symbols through touch, and the joining of hands, were used to represent unity.

CONNECTICUT

KATHARINE RUTGERS (Greenwich) presented several summer programs and danced in the Congregational Church of Norwalk in September, presenting "TeDeum", by Berlioz, Schubert's "Ave Maria", Bizet's "Agnus Dei", and several others.

LOUISE MATTLAGE writes that the Dancers of Faith presented three new works this past summer: dances to readings from Malcolm Boyd's Free to Live, Free to Die, "Poem" by e.e. cummings to music created for the dance by Ruth Spellman, and "Communication of Non-communication".

LURA ELLSWORTH directed a Sacred Dance Workshop at the Northern New England School of Religious Education in Winnepesaukee, N.H. in August. She also worked with the Jr. Hi Protestant Youth Fellowship of the First Church of Christ (New Haven) in presenting a vesper service as an outgrowth of a study on worship last May. The group presented Kum Bah Yah, the prayer of St. Francis, and a processional in which cross, Bible and flowers were carried to the worship center.

COLORADO

CHARLOTTE IREY choreographed for University of Colorado dancers Normand Lockwood's "Choreographic Cantata" for the 1968 National Convention of the American Guild of Organists in Denver. Presented in the sanctuary of the Central Presbyterian Church, the premiere performance called for choir, organ and percussion accompaniment for the 35-minute work for seven dancers.

ILLINOIS

The Y.W.C.A. Dance Workshop (Bloomington), directed by JANE PLUM, presented Psalms 150, 100, 45, 120, 133 and 98, with organ interludes and narration at the Unitarian Church of Bloomington and a United Methodist Conference in the same city. Music by Frescobaldi, costumes were black leotards and skirts, with properties and accessories in gold. Psalm 120 was used as protest against war, 133 a plea for brotherhood, 45 as a pageant of love and beauty.

TONI INTRAVAIA reports her group presented "The Web", depicting world situations and tensions, at service of the Wesley Foundation, Methodist Churches in Carbondale, and Southern Illinois Annual Conference. Service combines drama, dance, folk music.

MAINE

EVELYN BROADBENT provided leadership at an October regional workshop held in South Congregational Church (Augusta), the first such workshop in Maine.

MASSACHUSETTS

Nine dancers directed by CAROL DAVIS presented a Youth Sunday service at the First Parish (Dorchester) which included "Last Night I Had the Strangest Dream", sung by an unaccompanied contralto soloist, the dream being "told" by white-robed girls: (1) the agreement never to fight again, (2) the dancing and prayers that followed the joyous announcement, (3) the swords and guns scattered on the ground. "It happened", Carol writes, "that the presentation coincided with the Sunday on which the nation was in mourning for Robert Kennedy -- which added dimension to the meaning, and gave both dancers and congregation a more heightened awareness of the message."

SUSAN HOLLIS, director of Fall River Sacred Dance Choir (Central and 1st Congregational Churches), reports doing a half-hour program, "Who Will Answer?" on WTEV in the New Bedford area in August. Narrated by Rev. Allen Hollis, it featured Ray Repp's "Allelu", Simon and Garfunkel's "Blessed" and "I Am A Rock", Ed Ames' "Who Will Answer?" and Mallotte's "Lord's Prayer". The same program was presented at a music festival in Falmouth.

"Ash Wednesday", a long poem by T. S. Eliot, was the major work in a service danced last spring by JOAN SPARROW. Also included in the service at First Congregational Church (South Hadley) were passages from Micah, using music by J.S. Bach, and Psalm 8. Joan will also dance this fall in the Unitarian church of Somerville.

The First Parish Dance Group of Framingham (Unitarian) will dance on Thanksgiving Sunday, wearing bright colors, carrying cornucopias of fruits and vegetables, processing to "Come, Ye Thankful People, Come", and dancing "We Gather Together" and Psalm 150.

The Dance Choir of the Hancock Congregational Church (Lexington), directed by JARY YOOS, participated in the Sacred Dance Choir Festival held in their church last Spring, presenting "All Glory, Laud and Honor", "Were You There?", "Dona Nobis Pacem", and several others.

MICHIGAN

FORREST COGGAN, general director of Theatre International, Incl, reports returning from a Western trek with this group, following guest teaching assignments at U. of Mich. and U. of Pittsburg dance workshops.

SUSAN LUNDBERG (Lansing) and GENE OLSON (Chicago) joined forces recently to present a program of Greek and Roman dance at Michigan State Univ.

MICHIGAN (continued)
A previously-announced fall tour of a new professional company, the Annex Dance Players, which was to have included a number of religious works, was cancelled due to the tragic loss of JUDY GILBERT, choreographer and performer.

Edgewood College (Madison) has commissioned Gene Olson to choreograph a Hispanic folk mass, "Missa Creolla", for presentation in December.

LaRAINNE JONES group (Fowlerville) recently danced "The Lord's Prayer" in the Fowlerville Methodist Church.

NEW JERSEY
The Crusaders, directed by DAREN MILLER, led worship in many northern New Jersey churches from January to May; the high point of the season came in June with the presentation of "20th Century Communication Through Simon and Garfunkel" for the Northern New Jersey Annual Conference of the United Methodist Church at Drew University. In addition, the group's repertoire includes "The Last Scenes in the Life of Christ", "The Creation, Life, Death and Resurrection of Man", and a number of special solos. Classic and contemporary music is intermixed; planned for the future is Rod McKuen's instrumental suite, "Something Beyond".

NEW YORK
VIJA VETRA OF New York City has completed a coast-to-coast concert tour which included a concert at the Ruth St. Denis Center in California. Together with her partner, SUKHENDU DUTT, she will present a new program of dances at N.Y.U. this fall.

VIRA KLAWE, director of the Raga Dancers, reports two summer performances in Lutheran churches on Long Island, both with a lecture-demonstration format.

BRENDA BAUM of Newburgh and Poughkeepsie presented "Behold, I Make All Things New", together with jazz musician Ed Summerlin, at the New York Annual Conference of the United Methodist Church, held at the U. of Bridgeport (Conn.) in June.

The same Annual Conference session saw the minister-husband of BETTY DEAN HYDON assigned to Simpson United Methodist Church (Amityville, L.I.). Betty Dean, who has co-directed Newburgh's Wesleyan Dancers, is now hard at work with MILLIE SLIER in forming a new adult dance group in that area, with spring performances scheduled.

The Wesleyan Dancers (Newburgh) have welcomed into their ranks a brand-new dancer, Sister Grace of the Order of Saint Helena, an Episcopal teaching order. Director JUDY BENNETT reports several fall presentations of "Joy Is Like the Rain", a program using music composed by the Medical Mission Sisters of Philadelphia, in which the dancers also sang and played their own guitar and percussion accompaniment. December performances of "Ceremony of Carols" and "Celebration of the Christ-Mass" are scheduled for Suffern, New Rochelle and New York City (Christ Church); the group is scheduled through June of '69 and interested S.D.G. members in the area are invited to write to the director for specific dates and locations.

The Dance Choir of the Cornwall United Methodist Church (Cornwall) joined with the Wesleyan Dancers to present "Joy Is Like the Rain" in Liberty, Newburgh and New City. The group is the subject of an article in the December issue of Face to Face, a Methodist magazine for senior highs. The girls are "smarting" under the blow of having the article, written by director JUDY BENNETT, illustrated with a photo of Daren Miller's Crusaders of Dunellen, New Jersey. Touché, boys!

OHIO
MARGARET TAYLOR's fall schedule has included a 4-week stint leading sessions at a

OHIO (continued)
School of Religion, St. Paul's United Methodist Church, Cincinnati, leading a workshop for youth at the Forest Hill Presbyterian Church, Cleveland, and leading a "Devotion in Motion" session for Camps Farthest Out, Capon Springs, Va. This month Margaret will be in the Buffalo-Syracuse area in New York, beginning a 3-day workshop for the Council of Churches of Buffalo on November 8, and a workshop on Christmas materials for the Rochester Council of Churches on November 16. An excellent pamphlet on the theme, "Reconciliation In A Broken World", written by Margaret for the N.C.C., will be available in January. Titled "The Use of Creative Dramatic Movement to Resolve Inter-Group Tensions", it is accompanied by a filmstrip by S.D.G. president Pat Sonen.

GLORIA WEYMAN led sessions in sacred dance in several cities across the country for the World Library of Sacred Music (see p. 8). A teacher in Cincinnati's parochial schools, Gloria was formerly with the Ballet Russe de Monte Carlo. Her choreography for the Psalms of Father Lucien Deiss is soon to be published.

JAN McMURRY directed sessions in sacred dance for the fourth consecutive summer at Camp Wakonda, a sqcred arts camp open to senion high youth from across the country. "Truee Freedom", the Lord's Prayer, and Psalm 121 were used in vesper services.

BARBARA BEACH (Cleveland) writes that her book, "Barefoot in the Chancel", will be published by the Unitarian Universalist Association. It is intended as a guide for those wishing to include dance in some aspect of the religious education program. The section, "Making Dances for Worship", is an introduction to choreography; the "Six Experiments with Movement" are six class outlines to help guide the novice in leading q group in movement experimentation. It also contains a movement vocabulary, appendix and resource list. It is available for $1.75 from the Unitarian Universalist Association, Dept. of Education, 25 Beacon St., Boston, Mass. 02108.

OREGON
A new group at Christ Methodist Church (Cedar Mill) presented the Lord's Prayer at a Youth Sunday service several months ago.

TENNESSEE
LIBBA MOORE has presented a number of special services in recent months around the theme "Worship Through the Arts". She has combined material from the Book of Job with electronic music by Stockhausen for one such service, and used contemporary folk music by Pete Seeger and Simon and Garfunkel, along with e.e. cummings' poetry, for another.

TEXAS
TONI BECK's exciting "The New Wilderness", presented originally for a national Methodist gathering in Dallas, was televised recently on a Sunday morning on "Lamp Unto My Feet"

VIRGINIA
The Interpretive Movement Choir of 1st Baptist Church (Charlottesville), directed by IRENE NORVELLE, danced in a recent Youth Music Week program in Lynchburg, presenting the 100th Psalm and "Dreate In Me A Clean Heart, O God".

WASHINGTON, D.C.
Anthems, hymns, scripture, gospel songs and spirituals will be danced by the Rhythmic Choir of People's Congregational Church, VELMA ADDISON, director, when they travel to Harrisburg, Pa. for a Youth Rally at the end of November.

MEMO TO CHURCHES AND CLERGY (please pass to interested member of your congregation)

FROM: The SACRED DANCE GUILD

SUBJECT: DANCE IN YOUR RELIGIOUS SERVICE* and MOVEMENT IN THE CHURCH SCHOOL**

* Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions. The meaning and values it has to express that which cannot be expressed in any other way is being rediscovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise his name in the dance!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimension to worship with which many can identify and find release and fulfillment.

** Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, NOT preparing for the sake of performance.

HELPS AND GUIDELINES (for clergy and dance directors)

We will mail to you any one of the following aids at the prices listed, or the entire kit at a special rate of $1.50.

- -

SPECIAL OFFER: Entire Kit at $1.50 _____

50 cents _____ 1. Considerations for Starting A Dance Choir
-Who and how to begin
-Using a professional dancer
-Costumes, publicity and other helps

40 cents _____ 2. Choosing A Theme and Music and Evaluating Sacred Dance

Free _____ 3. Roster of Resource People (dancers, musicians, directors)
-There may be someone in your area who is available for help.

40 cents _____ 4. Using Creative Movement in Religious Education
-Easy to read, easy to use classroom techniques to bring new life to the church school.

40 cents _____ 5. How to Plan A Sacred Dance Workshop and BIBLIOGRAPHY

FREE _____ 6. The Sacred Dance Guild Brochure
-Describing the origin, purpose of the Guild, plus officers, membership application.

PLEASE CHECK ITEMS DESIRED, ENCLOSE PAYMENT AND MAIL TO: SACRED DANCE GUILD, 65 Forest Hill Road, W. Orange, New Jersey 07052.

NAME _____

ADDRESS _____

_____ ZIP CODE _____

The COMMITTEE ON AREA WORKSHOP DEVELOPMENT is compiling a list of experienced dance choir leaders who would be willing to work with churches needing help in their locale. The opportunities are many and varied: giving advice and encouragement to new programs, workshop leadership, consultant services, master lessons for choirs, lecture-demonstrations, regular choir leadership, and so on. If you would like to be included in this listing, please complete the form below and mail it to Mrs. Charles Wolbers, 111 South Green St., East Stroudsburg, Pa. 18301. Thank you.

- -

Name _____

Address _____

Phone AREA CODE: _____

Dance Training (brief summary) _____

_____

_____

Dance Choir Leadership Experience: (number of years) _____

In what situations? _____

_____

Salaried _____ or volunteer _____ worker. (Check one)

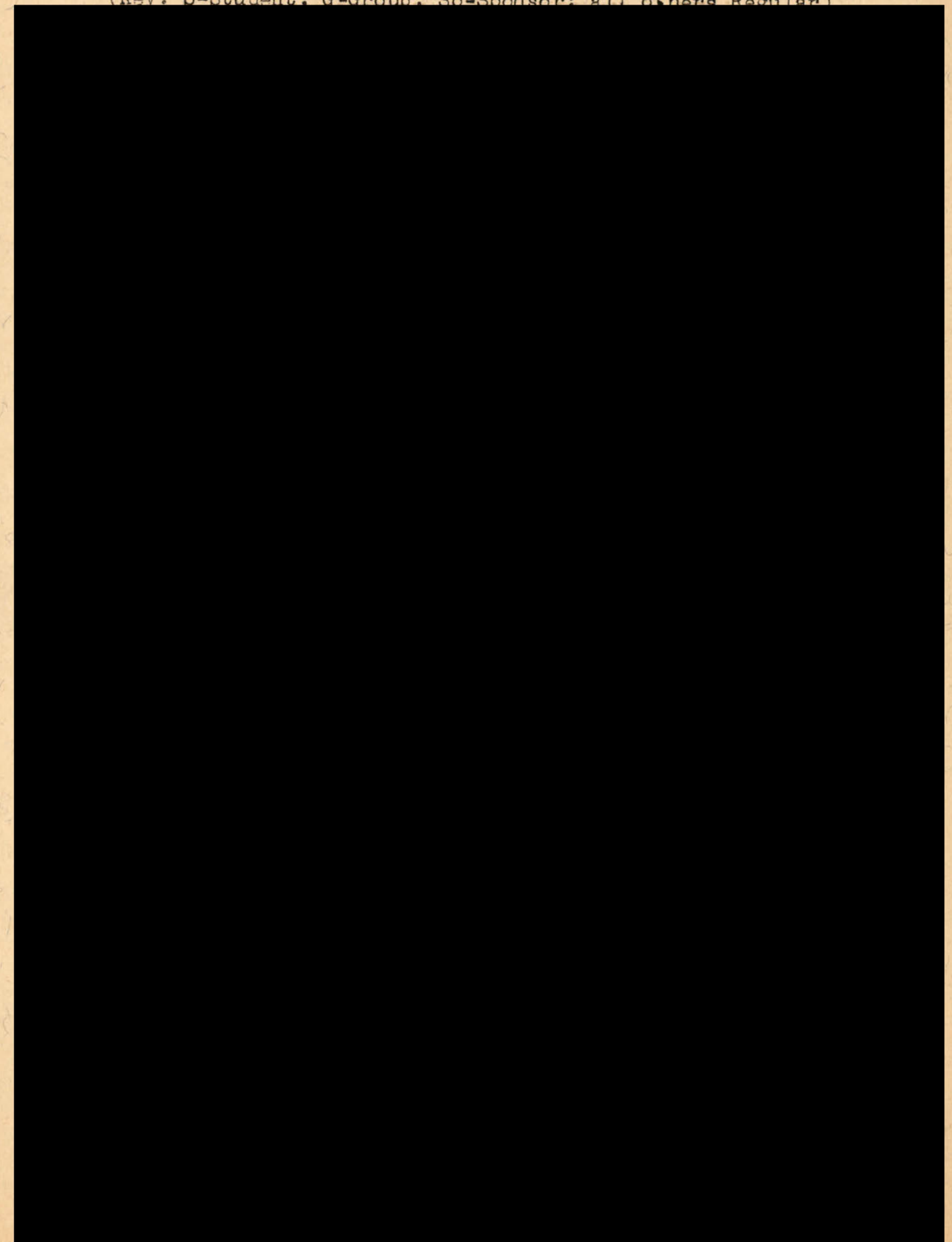
May we use your name as a possible source of help to those in your locale needing assistance in dance choir work ? _____

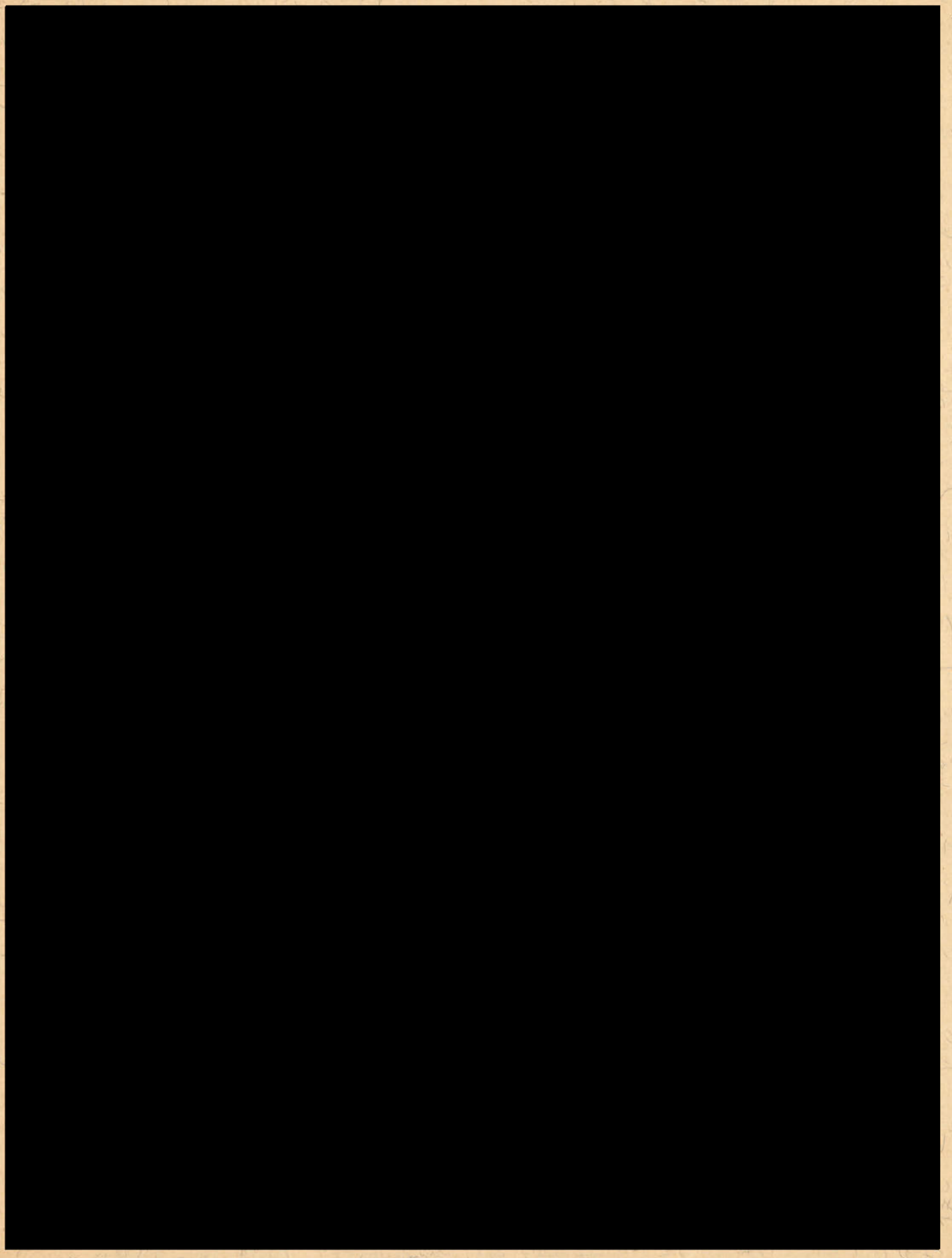
Would you donate your services whenever possible? _____ (It is expected that your expenses in rendering service would be reimbursed.)

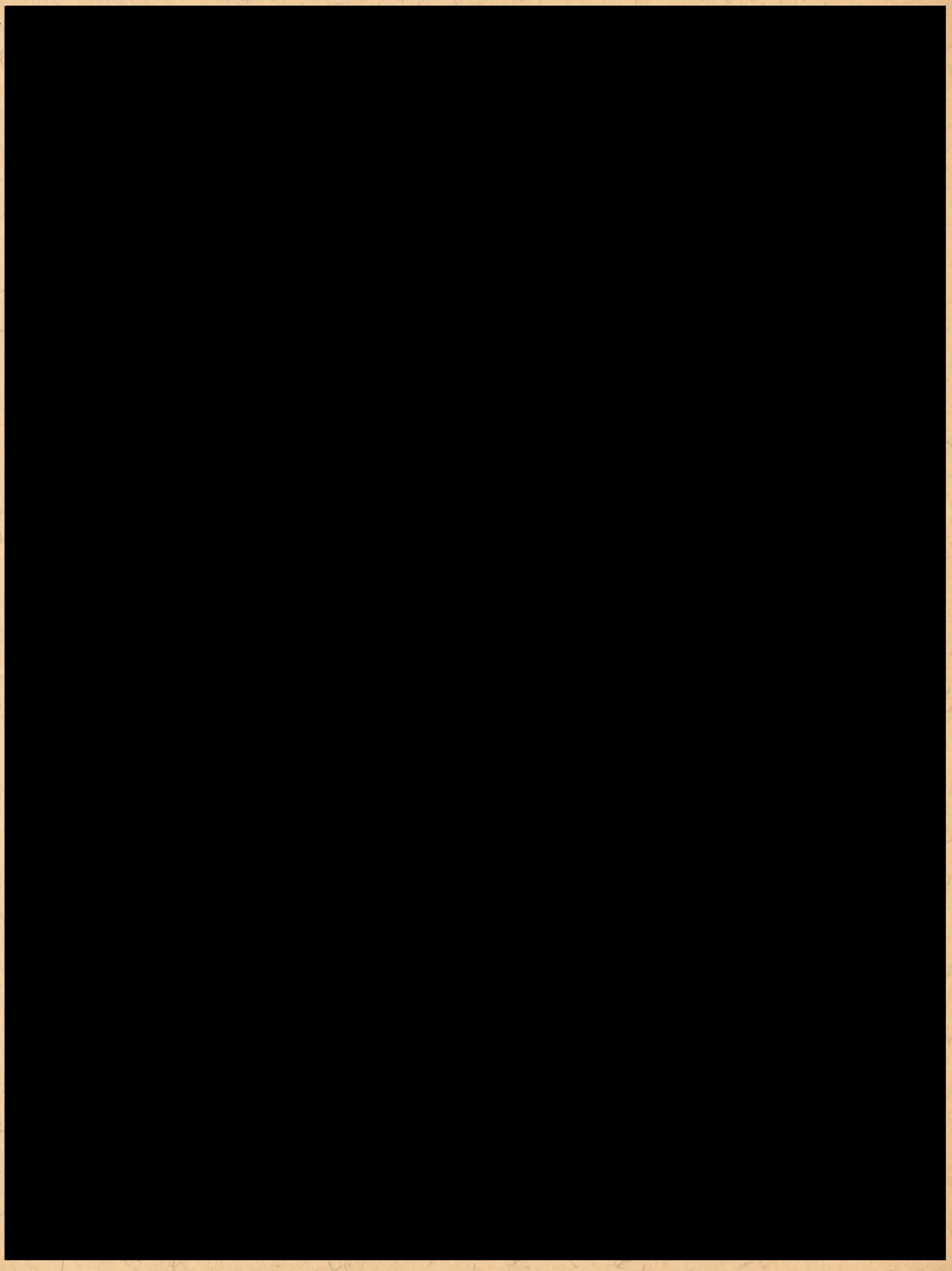
If not, what reimbursement would you ask in addition to expenses ? _____
(Be specific.)

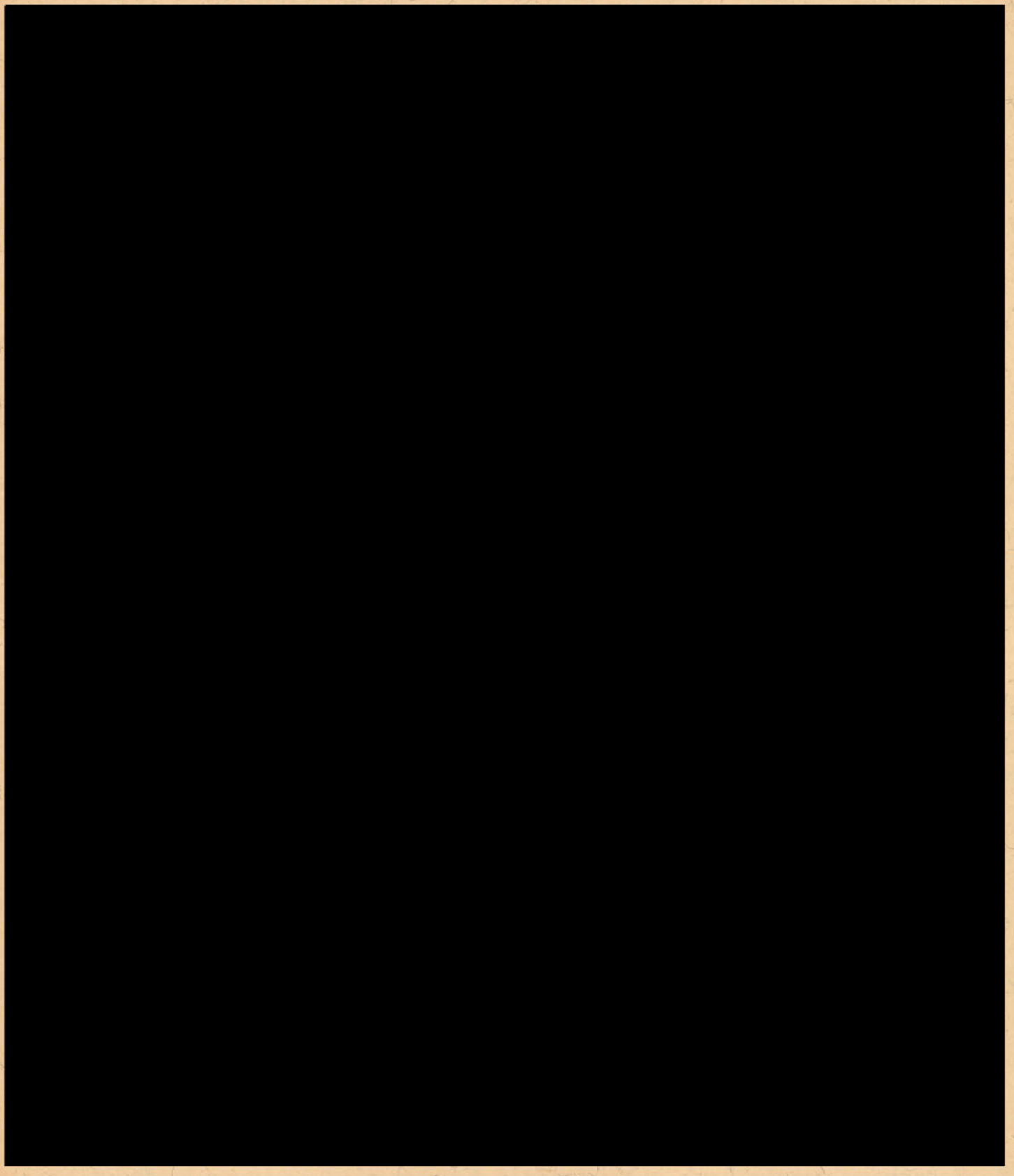
If you know of experienced dance choir directors who are not members of the Guild, please list their names and addresses below. We will contact them to see if they are willing to be listed also. We want to extend service over as wide a geographic area as possible, and we depend on you to help us tap the talent required in this project.

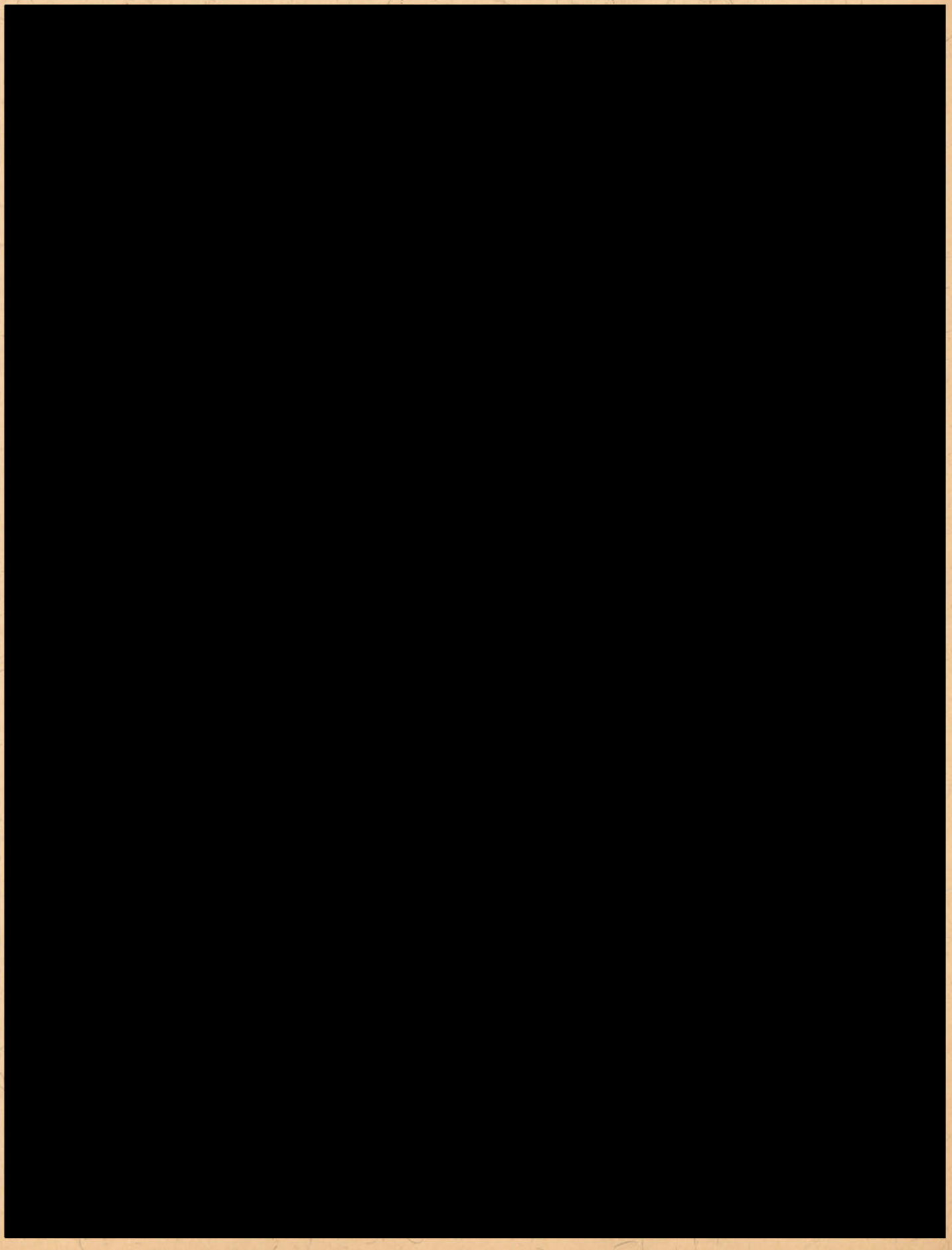
Sacred Dance Guild Membership List - November, 1968
(Key: S-Student, G-Group, Sp-Sponsor; all others Regular)

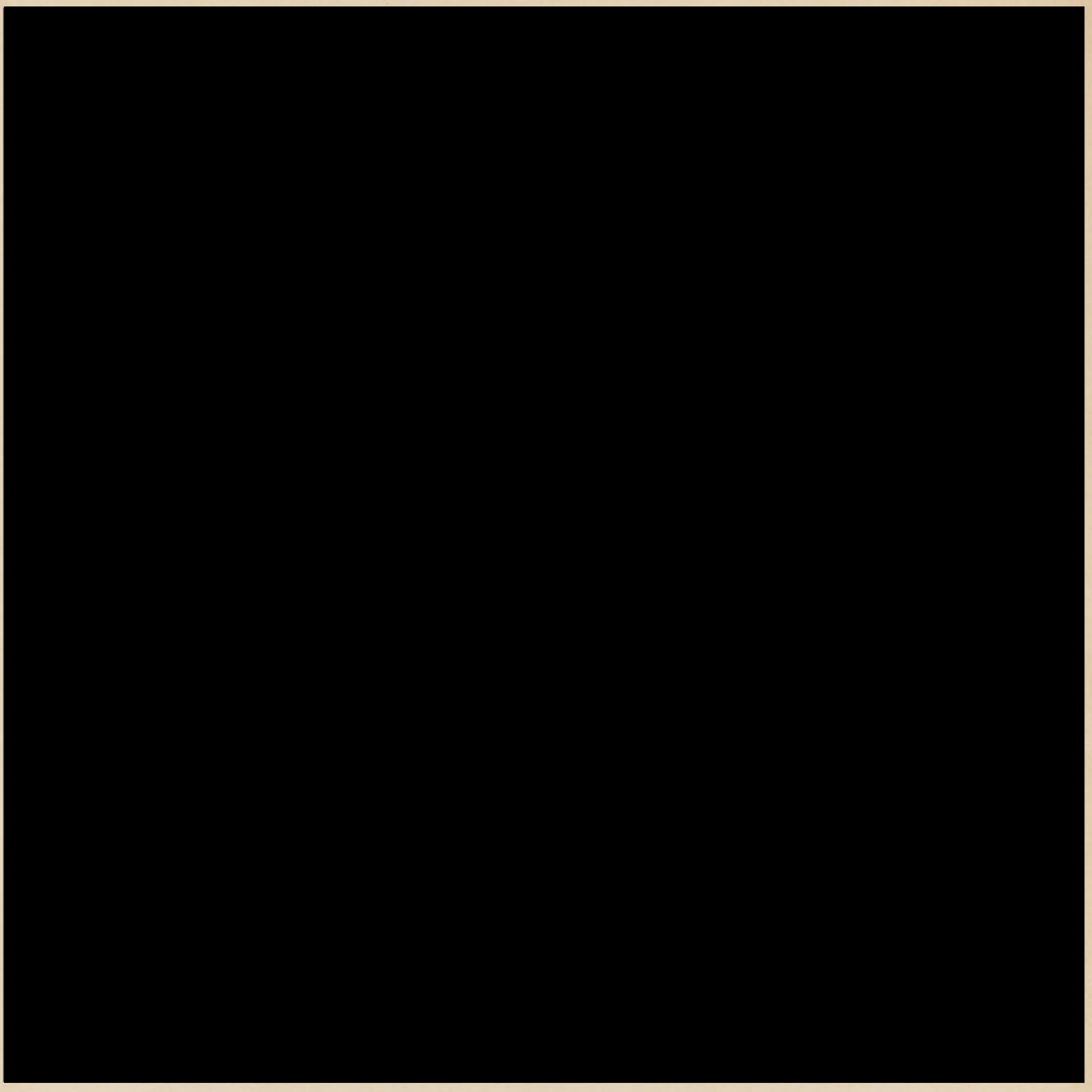












Regular members	217
Students	28
Groups	9
Sponsors	5
Total	259